

V I S I O N S
at **M I D N I G H T**

J a n H e r m a n



JH portrait by Gerard Bellaart

V I S I O N S
at **M I D N I G H T**

J a n H e r m a n

~ an impromptu notebook ~



Phantom Outlaw Editions

**This notebook is an expanded version
of the handmade limited edition produced
by Gerard Bellaart at Cold Turkey Press
in Le Liboreau, France.**

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Book design by Jacob Boyarsky.

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*For my old friend
George Mattingly*

Strip Art

Give your eye to the gallery.
Peer in and out jump the images.
Fluorescent vibrancy.
Silent movie dark.
Scissored blends, overlaps.
Slivers of phrase.
Visual snap, click of camera.

Trump tiger.
Napalm Nixon.
Putin double-up.
Erogenous Kennedy.
Goddess Athena.
Hot and cold Musk.
Blake tyger.

Life behind bars as it were.
White House, Moscow, Afro.
Night goggles politics.
Casablanca piano kiss.
Touch of *Blade Runner*, Bacon.
Hand cut collage.
Herman photo-ingenuity.

Hard to resist taking a full squint.
Eyes open, seize your chance.

A. Robert Lee

Two images. One message. All at once.

At first glance, Jan Herman's collages may look like they are digitally produced images owing their provenance to artificial intelligence or photoshop manipulation. But they are actual paper collages, cut-and-paste handwork in the truest sense, juxtaposing different images in the tradition of the cut-up technique utilized by William Burroughs, Brion Gysin, Sinclair Beiles, and Gregory Corso in the Beat Hotel in Paris in 1959.

For Burroughs the cut-up technique was a way of challenging the "word and image locks" that control and limit our perception and conventional ways of thinking. The result can provide a cognitive shift or an alteration of consciousness in both the writer and reader, a form of divination. As Burroughs said, "When you cut into the present the future leaks out."

What sets these collages apart is the fact that they are viewed all at once, in a single simultaneous perceptual experience. An excellent example is "Nixon's Banquet," where a color photo of a chopstick-holding, grinning Richard Nixon seated at a banquet table decked with Chinese delicacies is spliced together with the iconic black and white photo of the then nine-year-old Phan Thị Kim Phúc running naked towards the camera after being severely burned by a South Vietnamese Air Force napalm attack in 1972.

Two images. One message. All at once.

Viewing these collages, you can feel your mind going back and forth, straining to integrate the microcosms into the macrocosm, or to suspend the boundaries between the two. But you are immediately rewarded for your efforts, and the effect gets very close to Rimbaud's "systematic derangement of the senses." Burroughs & Co. would have approved wholeheartedly. I do too.

Mark Terrill



"Nixon's Banquet" (1972)



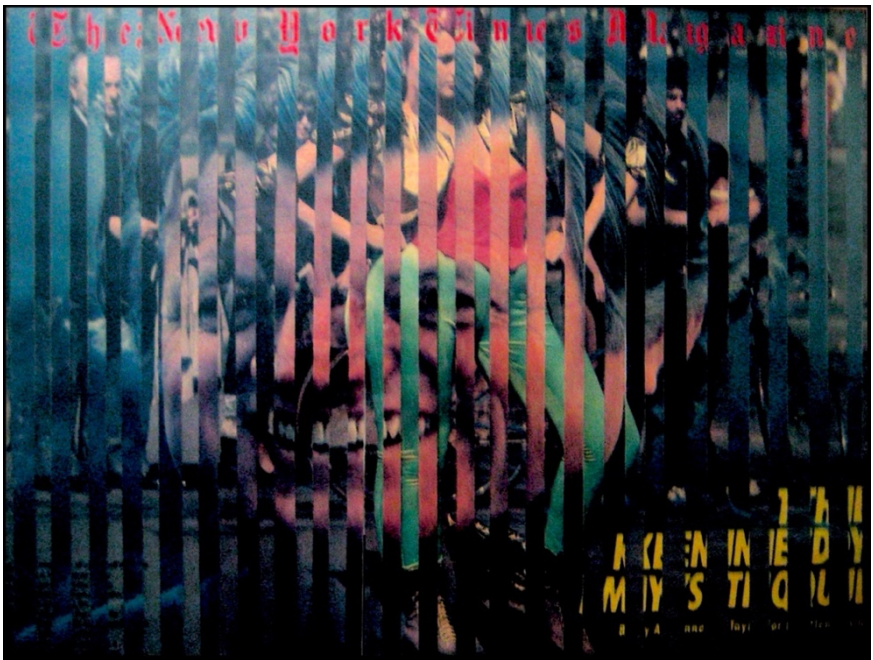
"Nixon's Progress" (1973)

Procedure

The procedure for making these collages begins with the association of two images — sometimes random, most often not — sliced longitudinally or on occasion horizontally —with a razor blade. The resulting strips are then interlaced, and a tedious lot of time is spent pasting them down. That is the basic procedure.

The dimensions of these paper cutups generally measure about 14 by 18 inches, although that can vary depending on the original source material.

I scan or photograph the collages for reproduction, but make no digital alterations to most of them, as in “Nixon’s Banquet”; “Nixon’s Progress”; “The Kennedy Mystique”; “Agitprop Proposal for Billboard No. 1,2, 4, 5, and 6”; “Tyger, Tyger”; “Not a Ghost of a Chance”; “Suspicion”; “Thinking of ‘The Happy Birthday of Death’”; and “Not Ready for His Closeup.” — *JH*



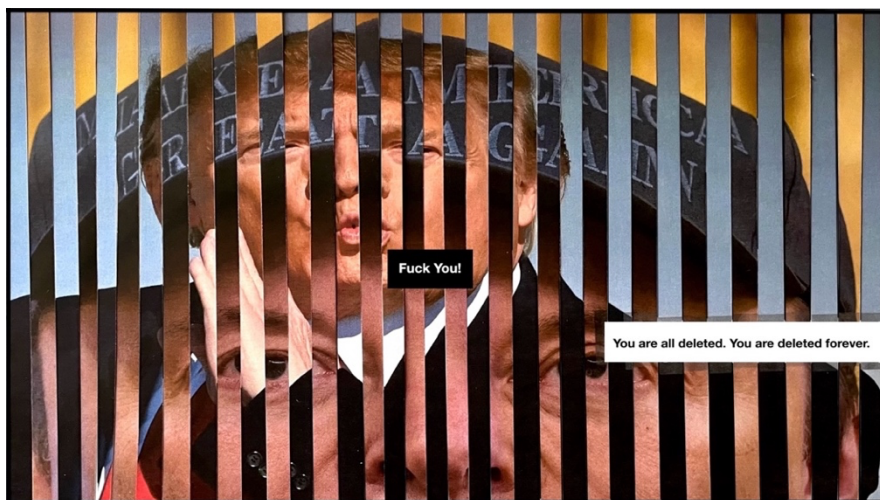
“The Kennedy Mystique” (1980)



“Agitprop Proposal for Billboard No. 1” (2024)



“Agitprop Proposal for Billboard No.6” (2025)



“Agitprop Proposal for Billboard No. 2” (2025)



"Agitprop Proposal for Billboard No.4" (2025)



"Agitprop Proposal for Billboard No.3" (2025)



“Agitprop Proposal for Billboard No.5” (2025)



“Agitprop Proposal for Billboard No. 2 in Black and White” (2025)

Procedure (continued)

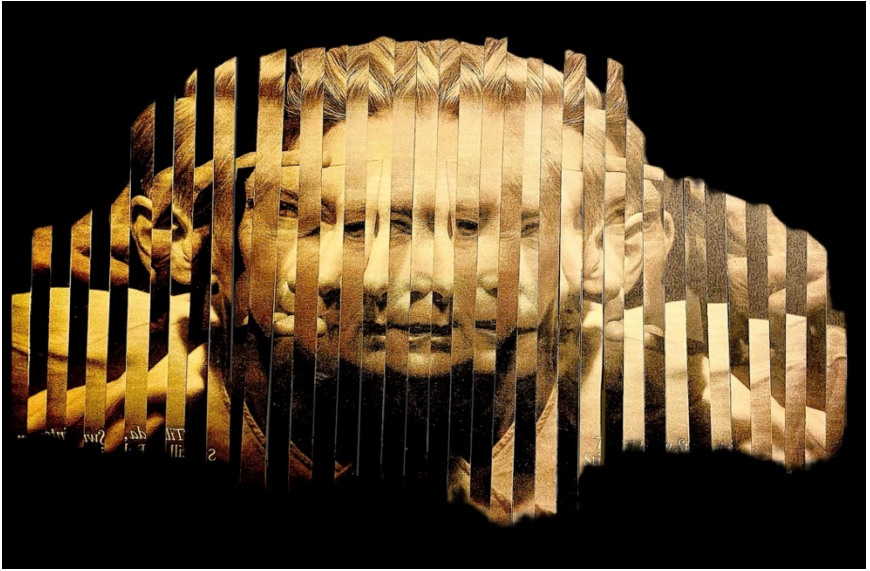
When I have made digital manipulations, the procedure may consist of dropping out the background, as in “A Kiss Is Still a Kiss”; “Not a Ghost of a Chance Again”; “Francis Meets Pablo”; and “Skulduggery” or it may consist of mirror imaging, as in “Agitprop Proposal for Billboard No. 3,” “Doubled Portrait,” and “Double Eagle,” or of draining the color, as in “Agitprop Proposal for Billboard No. 2 in Black and White.”

The results frequently surprise me.

Printing the results via PDF means that each of them may be regarded as a multiple and that the printed size can vary. I find the larger they are printed the better they look. — *JH*



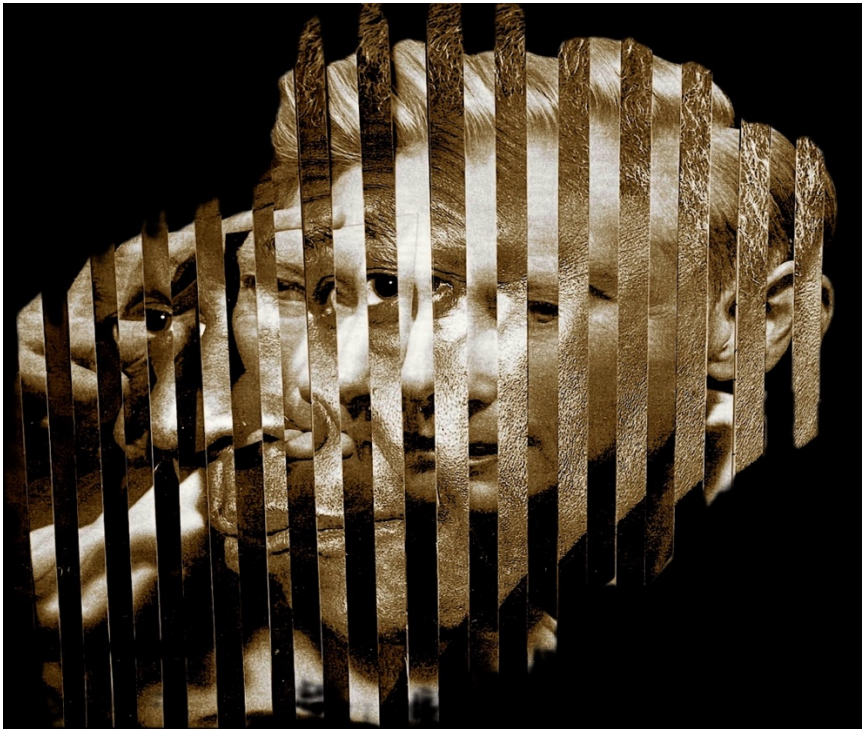
“Not a Ghost of a Chance” (2025)



“Doubled Portrait” (2025)



“Not a Ghost of a Chance Again” (2025)



“Francis Meets Pablo” (2025)



"A Kiss Is Still a Kiss" (2024)



“Thinking of 'The Happy Birthday of Death'” (2025)



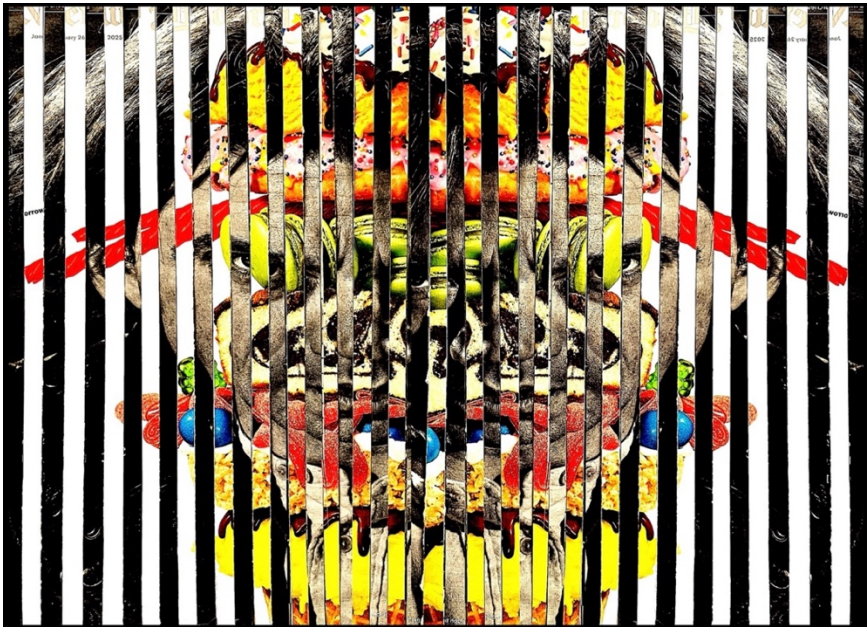
“Double Eagle” (2025)



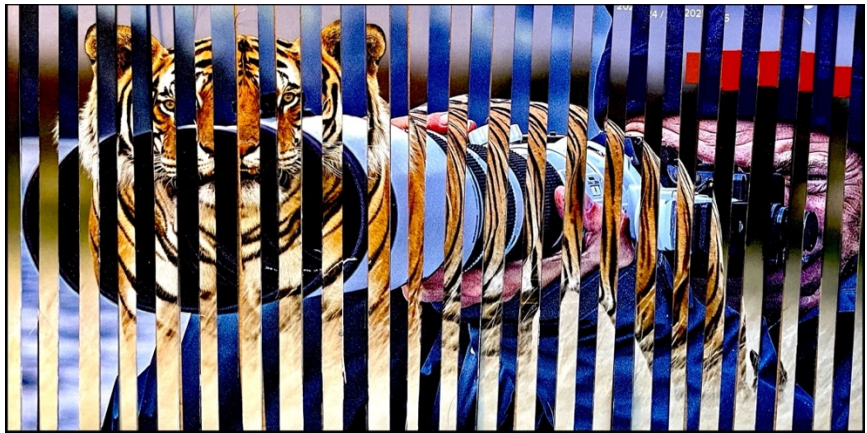
"Suspicion" (2025)



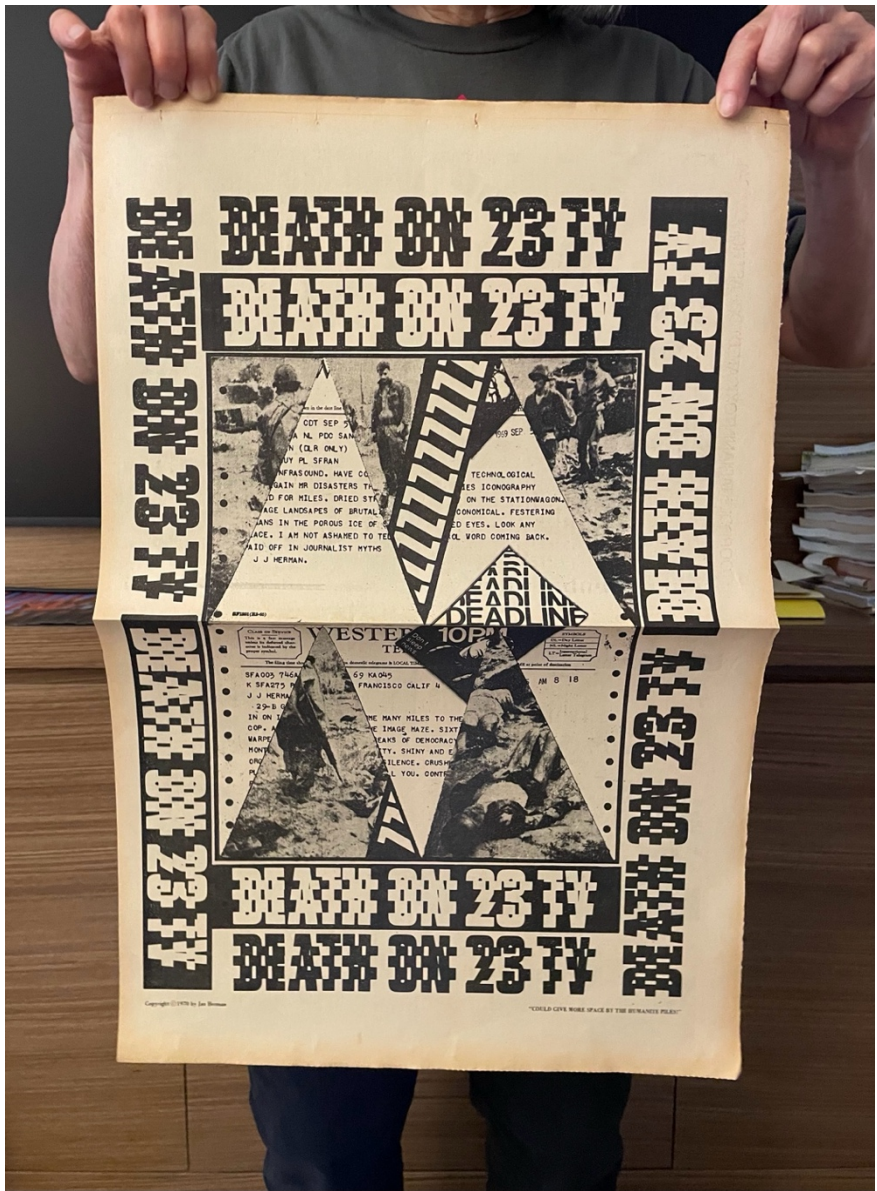
"Skulduggery" (2025)



"Not Ready for His Closeup" (2025)



"Tyger, Tyger..." (2025)



“Death on 23TV” broadsheet on newsprint as published by LEVIATHAN (March 1970).

Shitstorm

Poems

"How used we have become
to strangled cries."

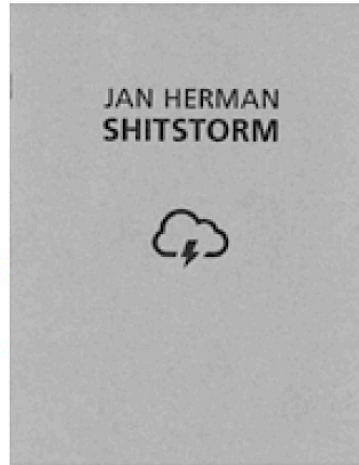
— **Lev Ozerov**

"I read the whole book last night in bed. It defeats art
& aesthetics. It's way ahead of it all. It's alive."

Charles Plymell, *Apocalypse Rose; The Last of
the Moccasins; Planet Chernobyl*

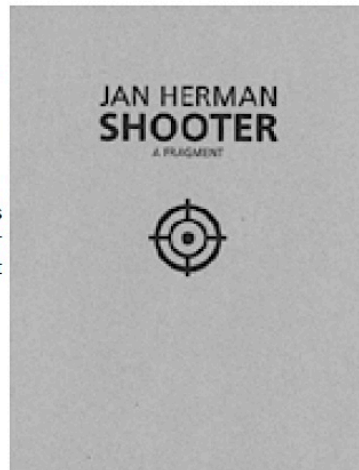
"The poems are unimpeachable. Thoughtful, imagistic,
ironic, clear as water, they make you feel contempla-
tive when you read them."

Supervert, *Apocalypse Burlesque; Music for
Erotomaniacs*



Shooter

A Fragment is the tale of Jerry Crane, a photographer for the tabloids. Born Jiri Kiranek, he's a truth-telling fabulist, tall and lean, a refugee from wealth and privilege. In his younger days he was often high on speed, always riffing, full of imagination. Having reached middle age, he still has a facile street-smart intellect. He tells ambling, long-limbed tales. It's a peculiar form of truth-telling. When he decided to ambush Rod Bangs for a tabloid shoot, he expected the usual rock star excess: party drugs, sex, fancy toys, bad taste. But white supremacy did not make the list ... until now.



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Your Obituary Is Waiting

& Flypaper Collages by Norman Ogue Mustil

What is a deformed sonnet?
A wound that has scabbed over.

an unknown power
the glass bell of midnight
neither sends nor tracks
whatever the hour
the quivering eye
everything human
the nearness of clouds
bright sun in blue sky

"Free sonnets of experience that even Blake himself would favour. They are tears for the tongue; to be savoured once tasted, and like a drop for the eye, ear or mind, they restore perception to its rightful place. They are dark diamonds."

David Erdos, MÜ Magazine

"This collection hit me like a message from the avant-garde past — never really past in our crumbling world — but as vivid as ever."

Paul Buhle, C.L.R. James, The Artist as Revolutionary

The Z Collection

is a memoir in the form of personal essays, highlighting the author's role in the American avant-garde small press underground of the 1960s and his encounters with Allen Ginsberg, William S. Burroughs, Herbert Huncke, Norman Mailer, Nelson Algren, Abbie Hoffman, and others.

"Herman collaborated with a coterie of writers and artists, among them Carl Weissner and Mary Beach, as well as the Fluxus poet Emmett Williams, a frequently overlooked 'link between the Beats and other species of the literary avant-garde.' The Z Collection brings the reader along as a traveling companion, rather than an eavesdropper and offers tantalizing insights into an eclectic mixture of writers with restrained élan."

Douglas Field, Times Literary Supplement (TLS, London)



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